

Solo Book • Level 4

P i a n o

Selected and Edited by E. L. Lancaster & Morton Manus

This new series answers the often expressed need for a variety of supplementary material in many different popular styles. What could be more fun for a young student than to play the music that everybody knows and loves? The remarkable part of this new *Top Hits* series is that soon after beginning piano study, young students can play attractive versions of the best-known music of today.

This book is correlated page-by-page with Lesson Book 4 of Alfred's Basic Piano Library; pieces should be assigned based on the instructions in the upper-right corner of each title page of *Top Hits*.

Since the melodies and rhythms of popular music do not always lend themselves to precise grading, you may find that these pieces are sometimes a little more difficult than the corresponding pages in the Lesson Book. The teacher's judgment is the most important factor in deciding when to begin each title.

When the books in the *Top Hits* series are assigned in conjunction with the Lesson Books, these appealing pieces reinforce new concepts as they are introduced. In addition, the motivation the music provides could not be better. The emotional satisfaction students receive from mastering each popular song increases their enthusiasm to begin the next one. With the popular music available in the *Top Hits* series (Levels 1A, 1B, 2, 3, 4), the use of all five books will significantly increase student interest in piano study to successively higher levels.

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Mission: Impossible Theme

from the Paramount Television Series MISSION: IMPOSSIBLE

By Lalo Schifrin

Arr. by George Peter Tingley

Strong and steady

First system of the piano score, measures 1-3. The music is in 5/4 time and marked *mf*. The melody is played in the right hand, and the bass line in the left hand. Fingerings are indicated: 2, 4, 1, 2, 2 in the right hand; 4, 2, 5, 4, 4 in the left hand.

Second system of the piano score, measures 4-6. Measure 4 is marked with a box containing the number 4. The melody continues in the right hand, with fingerings 5, 3, 1 indicated. The bass line continues in the left hand, with fingerings 4, 5, 4, 4, 5, 4 indicated.

Third system of the piano score, measures 7-9. Measure 7 is marked with a box containing the number 7. The melody continues in the right hand, with fingerings 1, 5, 2, 1 indicated. The bass line continues in the left hand, with fingerings 4, 5, 4, 5, 4 indicated.

Fourth system of the piano score, measures 10-12. Measure 10 is marked with a box containing the number 10. The melody continues in the right hand, with fingerings 2, 1, 5 indicated. The bass line continues in the left hand, with fingerings 5, 4, 5, 4, 5 indicated.

13

Measures 13-15 of a musical score. The piece is in G major (one sharp). Measure 13: Treble clef has a half note G4 and a half note A4; Bass clef has a half note G2 and a half note A2. Measure 14: Treble clef has a half note B4 and a half note C5; Bass clef has a half note B1 and a half note C2. Measure 15: Treble clef has a half note D5 and a half note E5; Bass clef has a half note D2 and a half note E2. Fingering numbers are provided for many notes.

16

Measures 16-18 of a musical score. Measure 16: Treble clef has a half note F#5 and a half note G5; Bass clef has a half note F#2 and a half note G2. Measure 17: Treble clef has a half note A5 and a half note B5; Bass clef has a half note A2 and a half note B2. Measure 18: Treble clef has a half note C6 and a half note D6; Bass clef has a half note C2 and a half note D2. Fingering numbers are provided for many notes.

19

Measures 19-21 of a musical score. Measure 19: Treble clef has a half note E5 and a half note F#5; Bass clef has a half note E2 and a half note F#2. Measure 20: Treble clef has a half note G5 and a half note A5; Bass clef has a half note G2 and a half note A2. Measure 21: Treble clef has a half note B5 and a half note C6; Bass clef has a half note B2 and a half note C3. Fingering numbers are provided for many notes.

22

Measures 22-25 of a musical score. Measure 22: Treble clef has a half note D5 and a half note E5; Bass clef has a half note D2 and a half note E2. Measure 23: Treble clef has a half note F#5 and a half note G5; Bass clef has a half note F#2 and a half note G2. Measure 24: Treble clef has a half note A5 and a half note B5; Bass clef has a half note A2 and a half note B2. Measure 25: Treble clef has a half note C6 and a half note D6; Bass clef has a half note C2 and a half note D2. Dynamics *f* and *ff* are indicated. A *8va* marking is present at the end of the system.

Beauty and the Beast

from Walt Disney's *BEAUTY AND THE BEAST*

Lyrics by Howard Ashman

Music by Alan Menken

Arr. by Dennis Alexander

Moderato

2 3 4 2

mp

5 2 1

simile

4

mf

2 4 2 1

Tale as old as time,

1

7

1 2 3 5 2 1

true as it can be.

1

Bare-ly e-ven

5 2 1 2

10

5

friends, then some-bod-y bends un-ex-pect-ed - ly.

5 2 1 2 5 2 3 2 4 5 5 2

13

Just a lit - tle change. Small, to say the

16

least. Both a lit - tle scared, nei - ther one pre - pared. Beau - ty and the

19

Beast. Ev - er just the *f* same. *simile*

22

Ev - er a sur - prise. Ev - er as be -

25

fore, ev - er just as sure as the sun will rise.

28

4 2

1 2 4

2 1

1 2 3

Tale as old as *mp*

8 time.

Tune as old as

31

5 2 1

1

song.

Bit-ter-sweet and strange, find-ing you can

34

5

1 2 4

change, learn-ing you were wrong.

Cer-tain as the

37

1 2 3

3

8 sun

ris-ing from the East. Tale as old as

40

time, song as old as rhyme, Beau-ty and the Beast.

43

Tale as old as time, song as old as rhyme. Beau-ty and the

46

a tempo

Beast.

49

poco a poco rit.

Under the Sea

from Walt Disney's *THE LITTLE MERMAID*

Lyrics by Howard Ashman

Music by Alan Menken

Arr. by Christine H. Barden

Allegro moderato

1 3 3 2 5 4 5 1

mf

1 3 4 3 1 5 1

Musical notation for measures 1-4 of 'Under the Sea'. The piece is in 4/4 time, marked 'Allegro moderato' and 'mf'. The melody is in the treble clef, and the bass line is in the bass clef. Fingerings are indicated above the notes.

5

4 3

The sea - weed is al - ways green - er
Down here all the fish is hap - py

in some - bod - y els - e's lake.
as off through the wave they roll.

5 1 2 3

Musical notation for measures 5-8 of 'Under the Sea'. The melody continues in the treble clef, and the bass line provides harmonic support. Fingerings are indicated above the notes.

9

4 3

You dream a - bout go - ing up there.
The fish on the land ain't hap - py.

But that is a big mis - take.
They sad 'cause they in the bowl.

Musical notation for measures 9-12 of 'Under the Sea'. The melody continues in the treble clef, and the bass line provides harmonic support. Fingerings are indicated above the notes.

13

2 2 5 5 5 1 5 1 5 1

Just look at the world a - round you,
But fish in the bowl is luck - y,

right here on the o - cean floor.
they in for a wors - er fate.

5 1 5 3 5 1 3

Musical notation for measures 13-16 of 'Under the Sea'. The melody continues in the treble clef, and the bass line provides harmonic support. Fingerings are indicated above the notes.

17

2 2

Such won - der - ful things sur - round you.
One day when the boss get hun - gry,

What more is you look - in' for?
guess who gon' be on the plate.

5 1 5 5 5

Musical notation for measures 17-20 of 'Under the Sea'. The melody continues in the treble clef, and the bass line provides harmonic support. Fingerings are indicated above the notes.

21

Treble staff: *f* Un - der the Sea, Un - der the Sea. Sea. Sea.

Bass staff: 1 5 1 5 5 2

25

Treble staff: Dar - lin', it's bet - ter down where it's wet - ter. Take it from me. No - bod - y beat us, fry us and eat us in fric - as - see.

Bass staff: 1 3 1 5 2 4 5

29

Treble staff: Up on the shore they work all day. Out in the sun they slave a - way. We what the land folks love to cook. Un - der the Sea we off the hook.

Bass staff: 1 5 2 4 1 3

33

Treble staff: While we de - vo - tin' full time to float - in' Un - der the We got no trou - bles life is the bub - bles Un - der the

Bass staff: 1 5 1 5 2 4

36

Treble staff: Sea.

Bass staff: 1 3 2 3 3

[2nd time both hands one octave lower than written]

Think of Me

from THE PHANTOM OF THE OPERA

Music by Andrew Lloyd Webber

Lyrics by Charles Hart

Additional Lyrics by Richard Stilgoe

Arr. by Martha Mier

Moderato

Measures 1-4 of the musical score. The tempo is marked 'Moderato'. The music is in 4/4 time. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note B3. The lyrics are: 'Think of me, think of me fond - ly'. The piano part has a 'simile*' marking under measures 3 and 4.

Measures 5-8 of the musical score. The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment continues with a half note G3, followed by a quarter note A3, and then a half note B3. The lyrics are: 'when we've said good - bye. Re - mem-ber me ev-'ry so of - ten,'.

Measures 9-12 of the musical score. The vocal line continues with a half note F5, followed by a quarter note G5, and then a half note A5. The piano accompaniment continues with a half note G3, followed by a quarter note A3, and then a half note B3. The lyrics are: 'prom - ise me you'll try. On that day, that not so dis-tant day, when you are'.

Measures 13-16 of the musical score. The vocal line continues with a half note B5, followed by a quarter note C6, and then a half note D6. The piano accompaniment continues with a half note G3, followed by a quarter note A3, and then a half note B3. The lyrics are: 'far a - way and free, if you ev-er find a mo - ment,'.

17

spare a thought for me. *mf* Think of me,

think of me wak - ing si - lent and re - signed. Im - ag - ine me, *simile*

25

try - ing too hard to put you from my mind. Think of me please say you'll

29

think of me what - ev - er else you choose to do. There will

32

nev-er be a day when I won't think of

36

mp you.

39

mf Can it be, *f* can it be Chris - tine?

43

mp Long a - go it seems so long a - go how young and

46

in - no - cent we were. She may not re-mem - ber me but

50

re - mem - ber her. Flow-ers fade, the fruits of

53

sum-mer fade, they have their sea - son so do we but please prom-ise me that

57

some - times you will think of me. *mf* *rit.* 8va

This Is the Moment

from JEKYLL & HYDE

Words by Leslie Bricusse

Music by Frank Wildhorn

Arr. by Sharon Aaronson

Slowly

1 4 3 4 2 1 3 5 3 4

p This is the Mo - ment! This is the day when I send

3 4 2 1 3 3 1 2 3 5 3

all my doubts and de - mons on their way! Ev-'ry en - deav-or I have made

6 5 2 1 2 1 4 1 5 1 4

ev - er is com - ing in - to play, is here and now to -

9 5 2 1 3 1 4 2 1 3 5 3 4

mp day! This is the Mo - ment, this is the time when the mo -

12

men-tum and the mo - ment are in rhyme! Give me this mo - ment, this pre-cious

4 2 1 3 1 2 3 5 2 1 2 1

15

chance. I'll gath - er up my past and make some sense at

5 2 1 2 1 4 1 5 1 2

18

rit. last! *mf* This is the Mo - ment when all I've done, all of the

a tempo

4 3 1 2 5 1 2 1 3 5 2 4 5 4

21

dream-ing, schem-ing and scream-ing be-come one! This is the day, see it spar-kle and *cresc.*

2 3 5 1 2 1 1 3 4 3

24

shine, when all I've lived for *f* be-comes mine! *p* For

2 1 3 5 3 5 2 1 2 5 2 1 2

27

all these years I've faced the world a-lone, and now the time has come to

Fingerings: 4 2, 3 1, 2 1, 4, 2 1, 4 2, 3, 2

Bass line fingerings: 5, 2, 5, 2

30

cresc. prove to them I made it on my own! *rit.* *f* This is the Mo-ment, my fi-nal

a tempo

Fingerings: 5 2 1, 5 1, 2 1, 3, 5 2, 4

33

test. Des-ti-ny beck-oned, I nev-er reck-oned sec-ond best! *mf* I won't look

Fingerings: 5, 4, 3, 2, 5, 1, 2 1, 3

36

down, I must not fall! This is the *cresc.* Mo-ment, this was the

Fingerings: 1, 3, 4, 3, 3, 3, 5 3 2, 3

Bass line fingerings: 5 2, 1 3, 5 2, 1 3, 5, 1 2 5, 1 2 5

39

mo-ment, the great-est mo-ment of them all! *rit.* *ff*

Fingerings: 3, 4 2 1, 4 2 1

Bass line fingerings: 1 2 5, 1 2, 2 5, 1 4, 2 5, 1 2, 8va

Yesterday

Words and Music by
John Lennon and Paul McCartney
Arr. by Tom Gerou

Moderato

Both hands 8va - - -

Both hands 8va - - -

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of one flat (Bb). The tempo is Moderato. The notation is for both hands, with an 8va (octave up) instruction. Measure 1 starts with a piano (pp) dynamic. Measure 2 has a piano (p) dynamic. Measure 3 returns to piano (pp). Fingerings are indicated by numbers 1-5. Pedal points are shown in the bass line.

Musical notation for measures 4-6. Measure 4 starts with a piano (p) dynamic. Measure 5 has a mezzo-piano (mp) dynamic. Measure 6 continues the mp dynamic. The lyrics "Yes - ter - day," are written under measure 6. Fingerings and pedaling are indicated.

Musical notation for measures 7-9. Measure 7 starts with a mezzo-forte (mf) dynamic. Measures 8 and 9 continue the mf dynamic. The lyrics "all my trou-bles seemed so far a - way, Now it looks as though they're" are written under measures 7-9. Fingerings and pedaling are indicated.

Musical notation for measures 10-12. Measure 10 starts with a mezzo-forte (mf) dynamic. Measures 11 and 12 continue the mf dynamic. The lyrics "here to stay, oh I be - lieve in Yes - ter - day." are written under measures 10-12. Fingerings and pedaling are indicated.

13

Sud-den-ly, *mp* *mf* I'm not half the man I used to be,

16

There's a sha-dow hang-ing o - ver me, oh Yes - ter - day came

19

sud - den - ly. Why she had to go I don't

22

know she would - n't say. I said

25

some - thing wrong, now I long for Yes - ter - day. *rit.*

Fingerings: Treble (3, 1, 3, 5, 2, 1, 2, 5), Bass (2, 1, 3, 5, 2, 1, 2, 5)

28

a tempo
Yes - ter - day, *mp* love was such an eas - y game to play. *mf*

Fingerings: Treble (2, 1, 1, 3, 1, 4, 2, 1), Bass (5, 3, 1, 5, 2, 3, 4, 2, 1, 5)

31

Now I need a place to hide a - way, oh I be - lieve in

Fingerings: Treble (5, 4, 1), Bass (2, 5, 1, 4, 5, 2, 3, 1, 5, 2, 5, 1, 4)

34

Both hands 8va - - -
Yes - ter - day. *pp* *rit.* Mm mm mm mm mm mm mm.

Fingerings: Treble (1, 3), Bass (2, 5, 1, 4, 1, 2, 5, 1, 4)

Chim Chim Cher-ee

from Walt Disney's MARY POPPINS

Words and Music by
Richard M. Sherman and Robert B. Sherman
Arr. by Martha Mier

Brightly, with energy

First system of the musical score. The key signature is one sharp (F#) and the time signature is 3/4. The music is written for piano (mf) and mezzo-piano (mp). The melody features triplets and slurs. The lyrics 'Chim chim-in - ey,' are written under the melody. Fingering numbers (1-5) are indicated above and below the notes.

Second system of the musical score, starting at measure 6. The melody continues with the lyrics 'chim chim-in-ey, Chim Chim Cher - ee! A sweep is as luck-y, as luck - y can'. The piano accompaniment provides harmonic support with chords and single notes. Fingering numbers are present throughout.

Third system of the musical score, starting at measure 12. The melody includes the lyrics 'be. Chim chim-in - ey, chim chim-in - ey, chim chim cher - oo! Good'. The piano part continues with a steady accompaniment. Fingering numbers are indicated for the melody.

Fourth system of the musical score, starting at measure 17. The melody concludes with the lyrics 'luck will rub off when I shakes 'ands with you, or blow me a kiss and'. The piano accompaniment features a final chord. Fingering numbers are shown for the melody.

23

8va

that's luck - y, too.

mp

8va

28

(8va) -

Now as the I choose me lad-der bris-tles of with life 'as been strung, you a may think a broom for the

mf

(8va) -

34

sweep's on the bot-tom-most rung. Though I spends me time in the ash-es and shaft and a brush for the flue. Though I'm cov-ered with soot from me 'ead to me

mf

40

smoke, in this 'ole wide world there's no 'ap-pi - er bloke. toes, a sweep knows 'e's wel - come wher - ev - er 'e goes.

mf

1. 2.

Both hands 8va -

46

Musical score for measures 46-50. The piece is in G major (one sharp) and 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The tempo/mood is marked *mp*. The lyrics are: "Up where the smoke is all bill - ered and curled, 'tween pave - ment and". Fingering numbers 1, 5, 4, 3 are shown above the melody. The bass line has fingering numbers 5, 5, 2, 3 below it. A dashed line indicates the 8va (octave up) position for both hands.

(Both hands 8va) -

51

Musical score for measures 51-55. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are: "star, is the chim - ney sweep world. When there's 'ard - ly no day nor". Fingering numbers 1, 4, 2, 1, 5, 4, 5, 4 are shown above the melody. The bass line has fingering numbers 2, 5, 2, 4, 5 below it. A *simile* marking is present under the first bass line. A dashed line indicates the 8va (octave up) position for both hands.

(Both hands 8va) -

56

Musical score for measures 56-60. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are: "'ard - ly no night, there's things 'alf in shad - ow and 'alf - way in". Fingering numbers 3, 4 are shown above the melody. The bass line has fingering numbers 2, 3, 2 below it. A dashed line indicates the 8va (octave up) position for both hands.

61

Musical score for measures 61-65. The melody continues in the treble clef, and the bass line is in the bass clef. The tempo/mood is marked *mf*. The lyrics are: "light, On the roof - tops of Lon - don, coo, what a sight!". Fingering numbers 5, 2, 3, 1, 4, 1 are shown above the melody. The bass line has fingering numbers 2, 4, 5, 5, 5, 4, 3, 4 below it. A dashed line indicates the 8va (octave up) position for both hands.

66

Treble staff: *f* Chim chim-in - ey, chim chim-in - ey, Chim Chim Cher - ee! When you're with a
 Bass staff: 5 1 3 5 1 3 5 1 2 5 1 3

71

Treble staff: sweep you're in glad com - pan - ny. No - where is there a more
 Bass staff: 5 1 3 2 4 1 5 1 3 5 1 3

76

Treble staff: 'ap - pi - er crew than them wot sings, "Chim Chim Cher - ee, chim - cher -
 Bass staff: 5 1 2 5 1 3 5 5 5 5

81

Treble staff: oo!" Chim chim-in - ey, Chim Chim, Cher - ee, chim cher - oo! *ff*
 Bass staff: 5 5 2 1 5 2 4 5 1
 Dynamics: *rit.*, *ff*

Can You Feel the Love Tonight

from Walt Disney Pictures' THE LION KING

Music by Elton John
Lyrics by Tim Rice
Arr. by Sharon Aaronson

Slowly, with a steady beat

1 2

mp There's a calm sur - ren - der to the rush of day,

1 5 1 4 1 5 1 4

3 4 5 1 5 4 1

when the heat of the roll - ing world can be turned a - way.

1 4 2

5 2

mf An en - chant - ed mo - ment, and it sees me through.

1 2 1 2

7 5 4 5 1 5 4 1

It's e - nough for this rest - less war - rior just to be with you. And

1 4 1 4 4 3 1

9

f Can You Feel the Love To - night?

11

It is where we are. *mf* It's e - nough for this

14

wide - eyed wan-der-er that we got this far. And

17

f Can You Feel the Love To - night?

19

how it's laid to rest?

21

mf It's e-nough to make kings and vag-a-bonds be - lieve the ver - y best.

24

mp It's e-nough to make kings and vag-a-bonds be -

27

rit. lieve the ver - *dim.* y best. *p*

Axel F

Theme from the Paramount Motion Picture BEVERLY HILLS COP

By Harold Faltermeyer

Arr. by Martha Mier

Moderately fast, with a strong beat

Measures 1-3 of the piece. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, starting with a quarter rest, followed by eighth and quarter notes. The left hand has whole rests. Fingerings are indicated by numbers 1-5. The dynamic is *mp-mf*.

Measures 4-6. Measure 4 has a whole rest in the right hand and a whole note in the left hand. Measure 5 has a whole rest in the right hand and a half note in the left hand. Measure 6 has a whole rest in the right hand and a half note in the left hand. The dynamic is *f*.

Measures 7-9. Measure 7 has a whole rest in the right hand and a half note in the left hand. Measure 8 has a whole rest in the right hand and a half note in the left hand. Measure 9 has a whole rest in the right hand and a half note in the left hand. The dynamic is *mp-mf*.

Measures 10-11. Measure 10 has a whole rest in the right hand and a half note in the left hand. Measure 11 has a whole rest in the right hand and a half note in the left hand. The dynamic is *mp-mf*.

Measures 12-14. Measure 12 has a whole rest in the right hand and a half note in the left hand. Measure 13 has a whole rest in the right hand and a half note in the left hand. Measure 14 has a whole rest in the right hand and a half note in the left hand. The dynamic is *ff*.

It's the Hard-Knock Life

from the Musical Production ANNIE

Lyric by Martin Charnin

Music by Charles Strouse

Arr. by Tom Gerou

Moderato

mp

It's the hard-knock life for us!

It's the hard-knock life for us!

5

f 'Stead-a treat-ed

we get tricked.

'Stead-a kiss-es

we get kicked.

9

ff It's the hard-knock life!

Got no folks to speak of, so,

13

It's the hard-knock row we hoe.

f Cot-ton blan-kets

'stead-a

17

wool. Emp - ty bel - lies

'stead-a

full. *ff* It's the hard-knock

38

Oh!

Sant - a Claus we nev - er see.

mp

mf

41

San - ta Claus, what's that? Who's he?

f No - one cares for

44

you a smidge. When you're in an or - phan - ige.

47

It's the hard - knock life! (Yes it is) It's the hard - knock

ff

mp

mf

ff

50

life! (Yes it is) It's the hard - knock life!

mp

ff